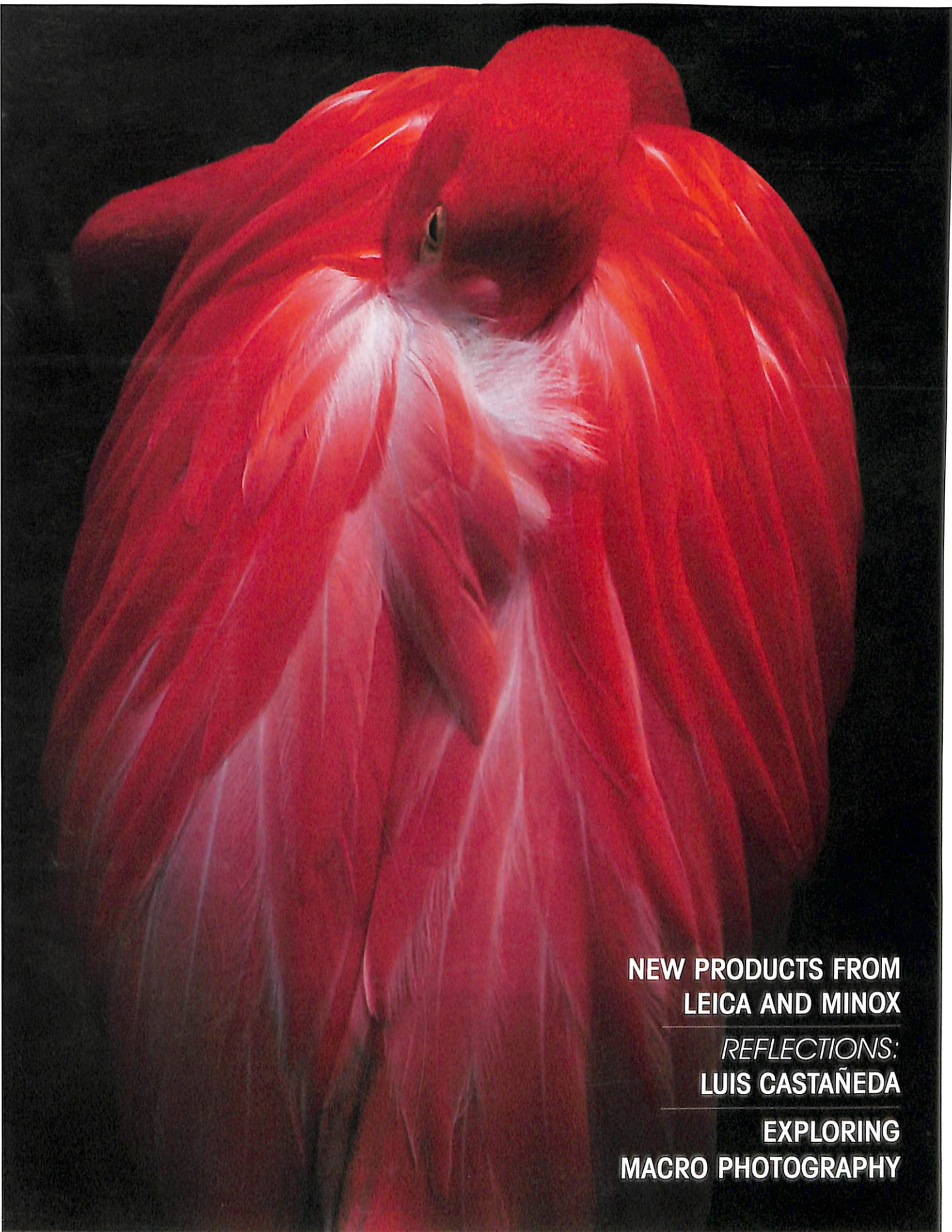


LEICA VIEW



NEW PRODUCTS FROM
LEICA AND MINOX

REFLECTIONS:
LUIS CASTAÑEDA

EXPLORING
MACRO PHOTOGRAPHY



AFTER 43 YEARS, WE'RE
ADDING AN AUTOMATIC FEATURE:
A \$500 INSTANT REBATE.



LEICA

The only automatic feature in the history of the M series. Here's how it works: purchase any new USA warranted M6 camera or M lens from any Leica USA authorized dealer (In Canada, Canadian warranted cameras and lens from Canadian authorized dealers) from now through June 30, 1997. You'll get an instant rebate worth \$500 per camera body and \$100 per Leica lens. Automatically.

FOR FURTHER INFORMATION CALL OR WRITE LEICA CAMERA INC., 156 LUDLOW AVENUE, NORTHVALE, NJ 07647
1.800.222.0118 [HTTP://WWW.LEICA-CAMERA.COM/USA](http://WWW.LEICA-CAMERA.COM/USA). IN CANADA: 361 STEELCASE ROAD WEST, UNIT #3, MARKHAM,
ONTARIO L3R 3V8 905.940.9262 [HTTP://LEICA.KINDERMANN.COM](http://LEICA.KINDERMANN.COM)

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Cover: Flamingo photographed by
Luis Castañeda with a Leica mini zoom

A publication of

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LEICA

PRESIDENT'S PERSPECTIVE

After a successful 1996, a year in which we operated for the first time as a public company, it's my pleasure to welcome you with exciting news for 1997. At the Photo Marketing Association (PMA) trade show in February 1997, we unveiled a prototype of a high performance, digital studio camera to be released in the near future. Also introduced at PMA, and featured in this issue are a 35-70 f/4 Vario-Elmar zoom lens and a newly designed Minox line.

For those interested in value, worldwide business conditions allow us to offer the renowned M6 with a \$500 rebate at time of purchase. Finally, there is the new R8 camera. Consumer reports and trade reviews in *Petersen's Photographic* and *Outdoor Photographer* confirm this camera as an outstanding performer.

In this issue we also acknowledge the fine work of Cuban-born Luis Castañeda, a regular contributor to *Leica Fotografie International*. Joe Marvullo lends his expertise with a special piece on photography in Thailand. In response to technical enthusiasts' requests and in keeping with the season, we carry an in-depth article on macro photography. For those interested in greening activities, see our dealer spotlight and a report on two Leica contributions to birding.

This year will be one of innovation at every level of the Leica Camera business. From camera design to dealer participation we will continue to strive to bring you new developments in products, value and service. These are the ingredients that have made Leica the preferred choice throughout the years, and the tradition continues.

Roger W. Horn

President

Leica Camera Inc.



LETTERS TO THE EDITOR

Letters to the Editor:

THANKS FOR LEICA PRODUCTS

Thank you and your staff for sending me LEICA VIEW. It reflects the same quality as your other products.

I have been an avid user of *Leicas* since 1945, when I discovered them via the Army's post exchange. My first camera was, as I recall, a IF with a f/3.5 50mm Elmar lens and a gray leather case. It was a thrill to own and operate such a beautifully crafted camera.

Through the intervening years I have — because of my modest income — been able to upgrade my equipment to an R3 and five lenses from a 35mm wide-angle to a 250mm telephoto. With all this equipment high-quality results are assured.

Keep up the good work.

Howard G. Stevenson
Ormond Beach, FL

FAVOR FOR A FRIEND

Your fall 1996 issue is just great, and the story of Mr. Eisenstaedt quite touching.

I know a man up in age but still shooting great photos with his old *Leica*. Would you be so good as to send him a copy of this edition? He would really love it.

You might tell him that I asked you to. Thanks so much.

Ursula Blix
Palatine, IL

NEW R8 OWNER

Because we own two pairs of 10 x 50 *Leica* binoculars, you send me LEICA VIEW. The fall 1996 issue included an article on the R8 and 80-200 lens, plus a nice article on Camera Wholesalers of Stamford, CT.

I now own an R8 with an R80-200 f/4 Vario-Elmar lens. Mr. Richard Selig of Camera Wholesalers was very helpful in the purchase of these items. Any shop that has Jeremiah (the dog) as a partner has to be good.

The R8 is a beautiful piece of equipment. If only I were up to it. Off to *Leica* school.

Earle B. Hoyt, Jr.
Flagstaff, AZ

LEICA FOTOGRAFIE INTERNATIONAL

Issued eight times a year,
in English, French, and German
Umschau Zeitschriftenverlag, Frankfurt,
Germany, US \$49.95

Leica Fotografie International has entered its 48th year with a larger format than ever before, allowing more space for photographs, text, and information. Founded in 1949 by Heinrich Stockler, the magazine is dedicated to presenting photographs which are technically perfect, of high artistic value, and meaningful in content. It explains how photographs were taken and features the work of such *Leica* photographers as Luis Castañeda (see cover and pp.11-15 of this issue of LEICA VIEW). Many of these photographers have become famous through *LFI's* publication of their work. Thus, it has served as a kind of mirror of the particular qualities of the 35mm

Leica camera introduced in the 1920s.

The magazine presents outstanding examples of *Leica* photography both from established professionals and from creative, leisure-time photographers. Printed on fine heavy-weight glossy paper, *Leica Fotografie International* is one of the most beautifully produced photo publications and contains sensitive portrayals of human life, magnificent landscapes, exciting wildlife, and thoughtful portraiture. Yet it is practical, with helpful information on such questions as the proper use of lenses, how to shoot under difficult conditions, and tips on use of your darkroom. Not a magazine to glance at and throw away, *LFI* is a valuable resource to be added to your library and referred to as the need arises. 📷

For a subscription in the U.S. send postcard bound in this issue or call PDQ Distribution, Inc., (201) 261-8060. In Canada call Kindermann Inc., (905) 940-9262.



NEW: R 35-70 f/4 VARIO-ELMAR LENS

FEATURES ROM MODULE

Compatible with all *R-series* cameras but designed to communicate with the high-tech *R8*, the *R 35-70 f/4 Vario-Elmar* perfectly complements the growing range of zoom lenses within the *Leica R* system.

The lens has a ROM module that stores information and transmits it to the *R8* via a contact strip. When an appropriate flash unit is used, the *R8* automatically adjusts the flash's zoom reflector to the focal length of the lens, providing a perfectly balanced light source based on ambient light and distance to subject.

The *R 35-70 f/4 Vario-Elmar* lens is constructed of eight elements in seven groups. The surfaces of all elements are multi-coated; four of the elements are made of highly refractive glass, and one element has an aspherical surface which provides edge-to-edge sharpness, a flat field of view, and virtually no distortion even at full aperture.

In addition, the lens distinguishes itself through an extremely short focusing distance of about two feet throughout the entire range. When it is in the macro position photographs can be taken from a distance of 10 inches. This leads to reproduction ratios of up to 1:2.8. (For more on macro photography see page 8.) The lens's double-ring zoom features the focusing ring in front of the focal length ring. Both rings are wide, with ring guards and grooves for easy manipulation under any conditions. For convenience, the included lens hood can be inverted and screwed onto the lens when not in use.

The *R 35-70 f/4 Vario-Elmar* lens weighs just 17 oz. and will be available in June.

List price: \$1,295



FROM THE COMPANY

MINOX LAUNCHES A RANGE OF NEW PRODUCTS



Thorsten Kortemeier

New products, improved quality and reliability – these are the ingredients of the Minox approach as it moves forward into a new chapter. This perspective emerges from an interview with Thorsten Kortemeier, head of sales and marketing at Minox, now settled in its new headquarters in Wetzlar, Germany.

Invigorated by this approach, Minox now has its sights squarely set on innovation. Its new state-of-the-art facility assures improved quality and a broader range of products to the consumer.

A corporation founded on its expertise in miniaturization, the company has moved forward with a host of new products. They offer customers three distinct film formats — the 8 x 11mm (the so-called “spy” format because of its small size), 35mm, and the new Advanced Photo System (APS).

The Minox CD 25 Advanced Photo System compact camera features a 25mm f/4 lens (equivalent to 31mm in 35mm cameras), autofocus, built-in flash, data back and 10-second timer. The APS system offers customers three formats — the 4” x 10” panoramic shot (P), the 4” x 7” high definition format (H), and the 4” x 6” classic picture format (C) —

plus simple, drop-in film loading and the ability to receive index prints rather than negatives, so that you can see all of your shots at a glance. It is lightweight (under 5 oz.). A leather case and tripod are available separately.

Minox has launched both the CD 112 and CD 70, 35mm autofocus compact cameras with powerful lenses: the CD 112 has a Minotar 38-112mm f/3.5 - 9.8 zoom and the CD 70 has a Minotar 35-70mm f/3.9 - 7.4 zoom. The lenses of both cameras feature six elements in five groups, and focus range from about two feet to infinity. The cameras have automatic film advance and rewind, auto exposure with manual override, DX coding, multiple flash options, and a 10-second timer.

The company has also come out with newly designed compact binoculars. All sets are fashionable as well as practical, and they feature a curved grip for easy handling. The 8 x 24 porro prism close focuses to 10 feet, with a field of view of 400 feet. The 10 x 25 porro prism close focuses to 9.5 feet, with a field of view of 300 feet. For the 8 x 22 roof prism, close focus is eight feet, with a field of view just under 450 feet. The 10 x 25 roof prism close focuses to 10 feet, with a field of view of 350 feet.

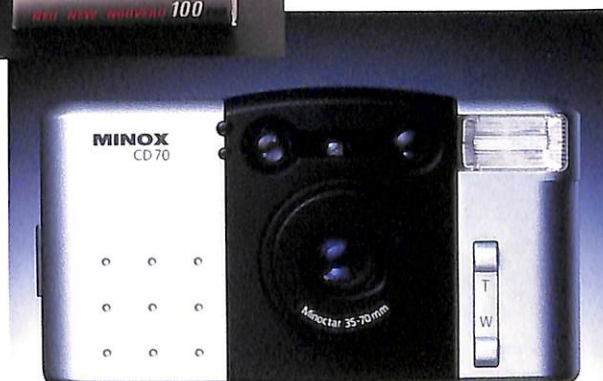
Finally, Minox is featuring a

new film for its subminiature format cameras — Minocolor 100 PRO. It utilizes a new emulsion first developed for the Advanced Photo System. During the first trials the Minox engineers were astonished by the much higher contrast and resolution of Minocolor 100 PRO.

Minox photo equipment is easy to buy and easy to own. All cameras carry an exceptional three-year warranty, and all binoculars have a lifetime warranty. 8 x 11 film can be processed through Minox Processing Labs, 250 Meacham Avenue, Elmont, New York 11003.

Nearly three million Minox cameras have been sold worldwide, a fitting testament to the unmatched experience of German camera manufacturers. High quality and unique design distinguish these fine Minox products. They promise a rewarding photo experience for anyone who uses them.

For more information call (800) 222-0118, or visit our web site at <http://www.minox.com> 📷



TECHTIPS

EXPLORING MACRO PHOTOGRAPHY

You're standing at the edge of the ocean, gazing at a magnificent sunset. You grab your *Leica* and put it to your eye. Just as you are about to press the shutter release, every picture of every sunset you have ever seen or taken flashes before you, and you yearn to create something new and fresh.

Maybe it is the angle of the light, or luck, but you notice something on a rock at your feet — a starfish. Struck by the beauty of this delicate creature set against the wet green moss and rough texture of its rocky home, you think this is a picture you'd love to capture. Close-up photography, also known as macro photography, may be the answer. But how to begin?

Magnify the subject

The first step is to magnify the subject to a size that is big enough to capture its intricate detail. Macro lenses and close-up equipment, such as bellows and extension tubes, will increase your *Leica's* magnification capabilities. It is simple to tell how much a particular piece of equipment will magnify a subject. Magnification is expressed as a ratio between the subject's actual size and the size it is reproduced on film. Thus, a 1:2 magnification ratio means a subject that is 1" inch long in real life will reproduce 1/2" long on film.

Then, there is a relationship between the type of close-up subjects you shoot and the equipment you need. If you are shooting small animals or flowers that are a couple of inches long, a macro lens with a 1:2 magnification ratio is more than enough. On the other hand, if you want to photograph exotic insects that are only centimeters long, you may need specialized equipment with much greater magnification ratios.

Choosing a lens

For most photographers, a macro lens is the tool of choice. A good macro lens can focus from infinity down to fractions of an inch. It is very practical.

You can use it as a normal lens; then when you come upon a great close-up subject, you just move in and take the picture.

When considering macro lenses, the magnification ratio is but one of many factors you must consider. Such lenses should also have apochromatic correction. This ensures exceptional image quality whether you are shooting an entire forest or a single bloom on a flowering rose bush.

Macro lenses come in different focal lengths. For most photographers, the 100mm macro lens is the most useful. It allows you to get close-ups with-

out having to get close to your subject, a real advantage if you are shooting a small animal or insect that is easily frightened by your presence. Also, if you are too close, your equipment may cast a shadow over your subject.

When using bellows or extension rings, you should ensure that they work with your *Leica's* metering system. Otherwise, you will have to manually calculate the light loss caused by this equipment.

The beauty of close-up photography is in the details. A shaky hand or vibration will destroy the detail. So, you must use a tripod or bracket to support your camera. A cable release is a simple and effective way to eliminate camera movement.

Exposure is a major consideration

Exposure is more than a technical consideration in macro photography. It is a major compositional element that can dramatically enhance your images. As you move in on a subject, your depth of field changes; the closer you get, the less depth of field you have. Choosing the smallest aperture setting, gives you the most depth of field. Use your *Leica's* aperture priority mode setting for the most precise exposure. To study the depth of field through the viewfinder, engage the depth-of-field preview level.

CLOSE,
CLOSER
CLOSEST



Photo: Niels Thorsen

Continued on page 16

LEICA SUPPORTS BIRDINGACTIVITIES



AID TO CAPE MAY OBSERVATORY

The Sport Optics Division of *Leica Camera Inc.* has announced that it will make a major contribution to the New Jersey Audubon Society (NJAS) to help in construction of the Center for Research and Education at the state's Cape May Observatory. "*Leica* is dedicated to preserving and fostering an appreciation of natural habitats throughout the world and as a New Jersey-based company, we are proud to have the opportunity to participate in a project of this magnitude [which is] essentially in our own backyard," Terry Moore, manager of the Sport Optics Division, said.

Leica's gift is earmarked for construction of the observation deck and amphitheater at the NJAS Center. Strategically located on the Delaware Bayshore, the 6,000-square-foot Cape May Bird Observatory Center will serve the state Audubon Society's research efforts statewide. Cape May is one of North America's premier birding locations, attracting over 100,000 birders each year to the largest fall coastal raptor migration in North America. The observatory deck and amphitheater will serve as a major focal point and educational area for those visiting the Cape May Center. The deck will feature a *Leica* spotting scope with which to view birds and the natural habitat surrounding the Center. "Birding is an avocation which has pleasure as its primary objective," says Peter Dunne, Director of the Cape May Observatory and Director of Natural History and Information for the New

Jersey Audubon Society. Quality optics are a "tool of the trade", he adds. "The better the binoculars, the less frustration and the more gratification you gain." Cape May and the adjacent Delaware

Bayshore represent one of the "last great natural wildlife areas on the Atlantic Coast."

ENCOURAGING YOUNG BIRDERS

L*eica* is joining forces with the American Birding Association to sponsor the Young Birder of the Year competition. In support of the program the company will provide to the winner of each of three age groups a set of *Leica 8 x 32 BA Ultra* binoculars. In addition, *Leica* will fund each of the winners to attend an appropriate session of the Colorado Bird Observatory's "On the Wing" Field Ornithology summer camp. Separately, *Leica* will provide support for ABA's General Youth Scholarship Fund.

The Young Birder competition is designed to stimulate interest by youth in the activity of birding. The contest will require participants to write an essay discussing their present birding practices, maintain a field notebook on their birding activities, and, finally, discuss the evolution of their birding practices and any insights they have gained. Well-known birders will determine the winners in each of three age groups (10-12, 13-15, and 16-18). It is expected that the program will become an annual one. 📷

For more information, contact *Leica Sport Optics*, 9111 Branch Valley Way, Roswell, GA 30076, (770) 993-8197, or by fax (770) 998-5007.


PRODUCT UPDATE

JUST CALL ME **ALICE** THE NEWEST BILLINGHAM BAG

The family of fine Billingham camera bags and accessories continues to grow with the debut of its newest member — Alice. Once again, Britain's premier bag manufacturer has turned out an accessory of true beauty and practicality.

The Alice fills the gap between f-stop bags and the famous Hadleys. It is designed to fit small SLR outfits or larger *Leica M* systems (two *M* bodies and four to five *M* lenses).

Constructed of lightweight, waterproof canvas and available in khaki or black, the bag guarantees protection from the elements. The scalloped rain flap opens to reveal a spacious inner compartment with fully adjustable padded partitions. This interior is made of an anti-fray fabric to eliminate stray fibers and dust. Pockets on either side of the main compartments can hold film, filters, notepads, and other equipment needed for ready use. Outer-end pockets are an available option.

Billingham has made its mark throughout the camera world as a symbol of design excellence. In Alice, this well-earned reputation is continued. 

List price: \$280



A FEW STILL AVAILABLE



A HISTORIC LEICA PUBLIC OFFERING COMMEMORATIVE SET

A limited number of specially engraved *Leica M6* camera and lens sets are still available. Quantities are in short supply, so we suggest you contact your dealer now. The commemorative set consists of a leather covered *M6*, a high performance 35mm f/1.4 Summilux ASPH lens, one share of *Leica* stock, and a certificate of authenticity. The numbered sets come in an attractive wooden display case and are widely sought after. Don't miss out on this historic opportunity to own a piece of *Leica*.

OUT OF CUBA:

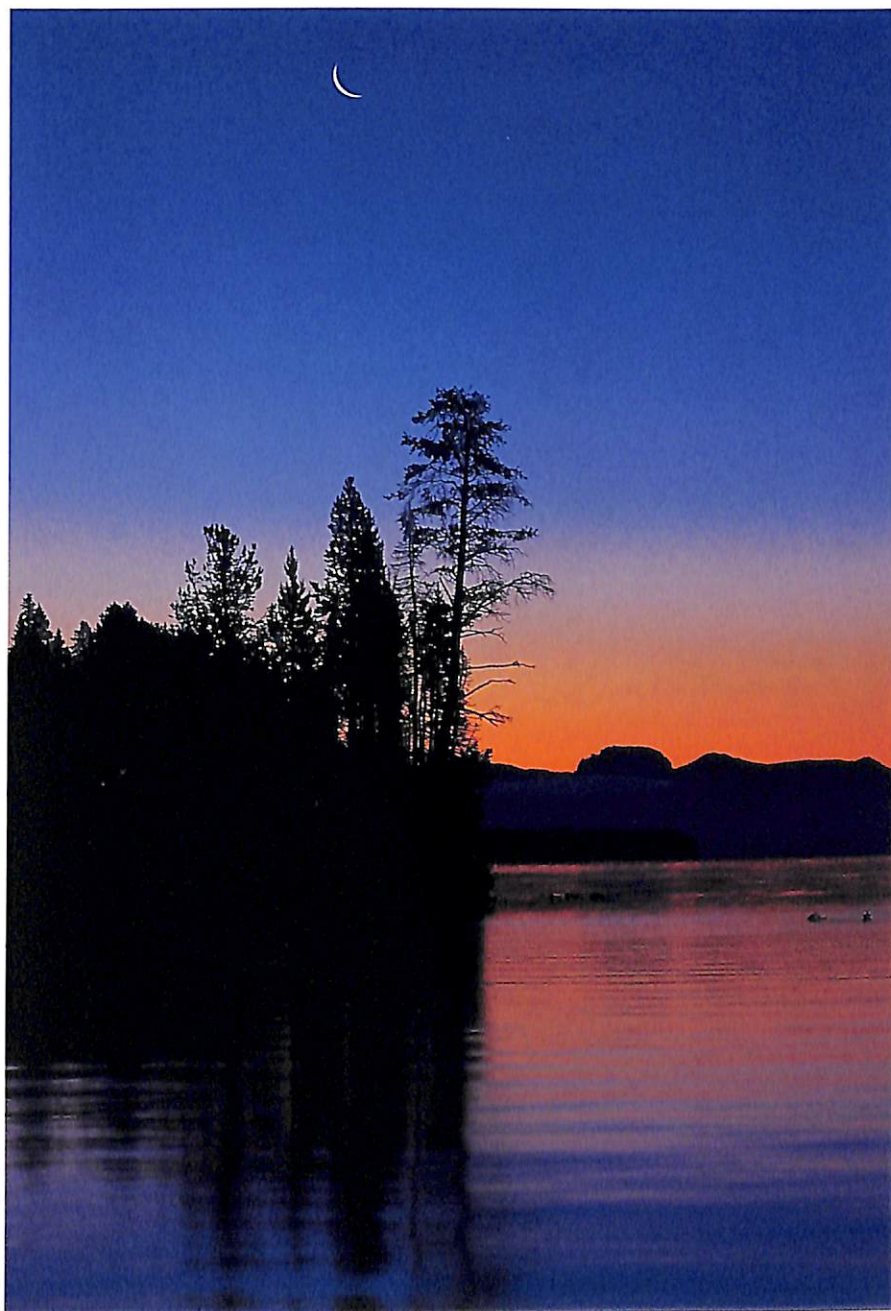
Luis Castañeda

When Luis Castañeda left Cuba for Spain, members of his family there urged him to sell furniture. Fortunately, he stuck with photography. For, he is now one of the most versatile, methodical, *Leica*-knowledgeable photographers in the United States.

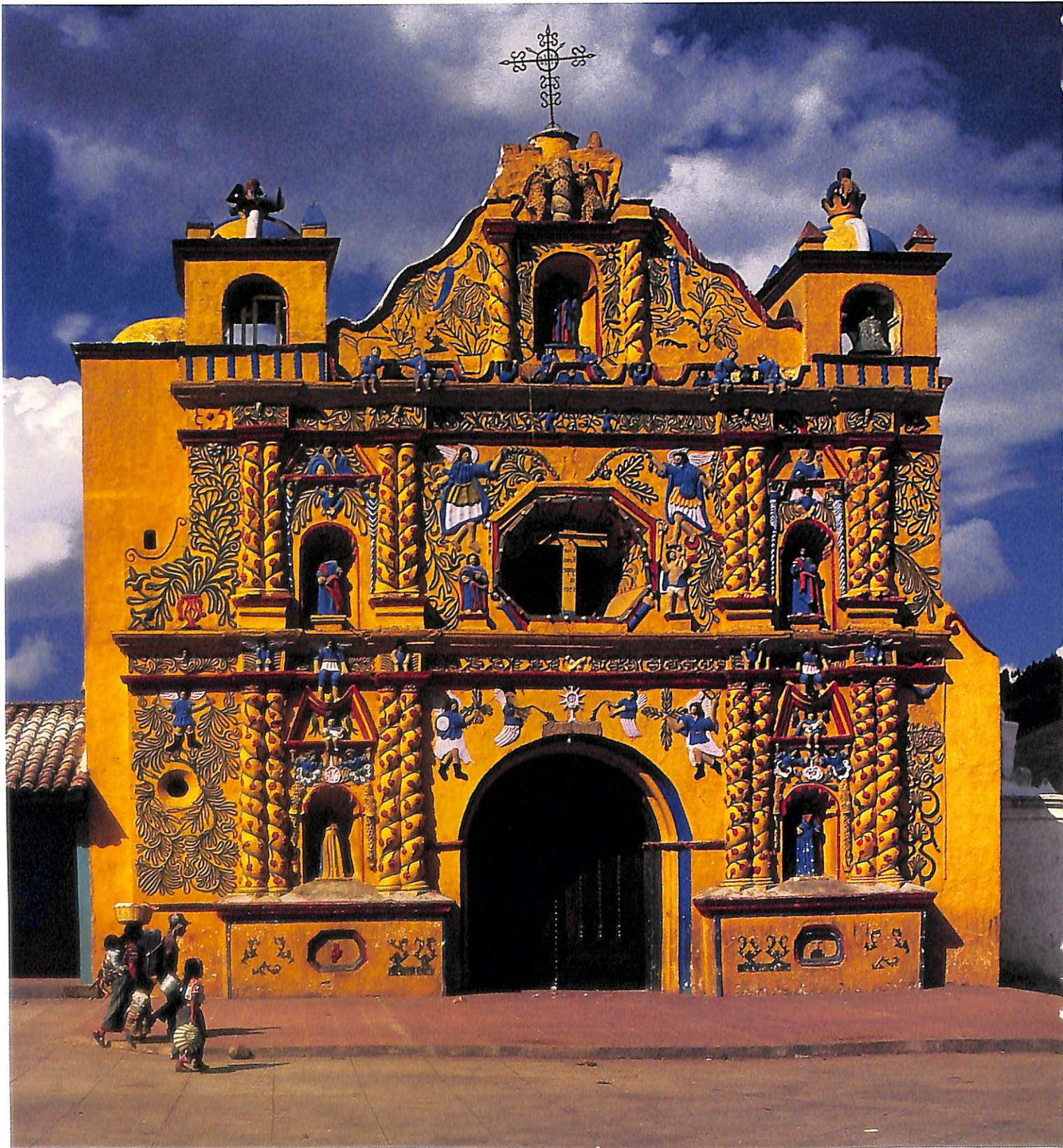
By the time Castañeda left Cuba, he had for years been a photographer, shooting mainly cultural activities. But in 1973, accused of espionage merely for sending negatives of his work out of the country, he was tried and sentenced to 12 years in prison. He served four years before he was paroled; only in 1979 was he permitted to leave the country

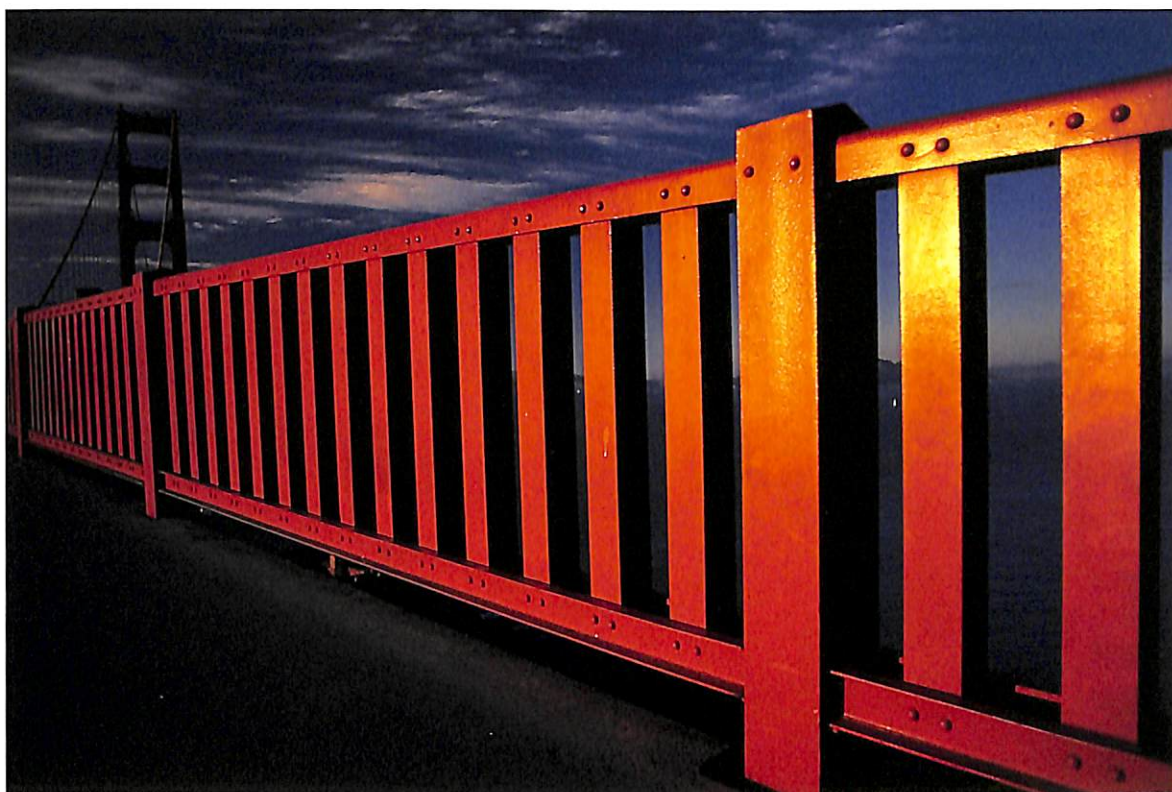


Sunrise on Lake Yellowstone
photographed with a *Leica R7*
and a 100 mm
APO Elmarit lens



REFLECTIONS





**SAN ANDRES DE
XECUL CHURCH IN
GUATEMALA,**

page 12;
photographed with a
Leica R7 and a
35mm PA-Curtagon lens



**GOLDEN GATE
BRIDGE**

top; photographed with
a Leica R5 and a
24mm Elmarit lens

SELF-PORTRAIT,

bottom left;
photographed with a
Leica M6 and a
35mm Summicron lens

**HOLY WEEK
PARTICIPANTS,
MALAGA, SPAIN**

bottom right;
photographed with a
Leica R7 and a
85mm Summicron lens



REFLECTIONS

**DANCER**

photographed with a
Leica M2 and a
90 mm Summicron lens

**SPACECRAFT
LAUNCHING PAD AT
CAPE KENNEDY**

photographed with a
Leica R5 and a
280mm APO-Telyt

with relatives. At that time, ignoring his family's advice, he followed his bent for photography.

In Madrid, Castañeda opened a studio, freelancing for the Spanish Ministry of Tourism and the Spanish-language magazine *Geomundo*, and working on the "Recuperar Madrid" project. He also joined the U. S.-based agency The Image Bank. In the course of building up an extraordinarily large stock of photos for The Image Bank he learned to work with color, gained an international audience, and his work became more diversified.

With his move to the Miami area in 1986, Castañeda's work grew more diversified still. While continuing to shoot dancers, actors, and other creative artists, he branched out to such subjects as the Mayan ruins in Yucatan and NASA shuttle missions. He began to travel extensively, through the United States, Europe, and Latin America, and to Asia. Reflecting the hardships of the period, he has said "Specialization is hardly possible in my case, since I must be willing to cater to the current requirements of the market."

Always methodical in his approach to photography (he studied chemical engineering at the University of Havana), Castañeda has also become increasingly intelligent in the use of his equipment. Not only does he mix his own chemicals, process his film, and cut the film he buys in bulk, but he regularly records what equipment he has used to take a given photograph. He has also thought through such subjects as using light, shooting landscapes and portraits, doing travel and dance photography, and creating trick photographs. A regular contributor to *Leica Fotografie*

International (see review page 4), he has produced a series of essays which should appear in book form shortly.

All this has earned Castañeda recognition as a world-class photographer, as exemplified by his appearance in "Who's Who in Photography 1991-1992" and his nomination as Best Photographer of the Year by *Foto Imagen* magazine. His work is now distributed internationally for purposes ranging from editorial to advertising.

Along his way Castañeda has strengthened his ties to *Leica*. First, he got his hands on a IIIfc, now, he has an arsenal of *Leicas* and uses them all. In 1993, through *Leica Fotografie International* he became a "Master of the *Leica*." The next year, *Leica* displayed several of his photographs at Photokina. He has been invited to join the *Leica Akademie* and conduct special travel seminars. He was also represented in *Leica's* "Magic Moments" exhibition, a tribute to the *M6*.

Castañeda says of the *Leica* that he loves the sharpness of the photographs. "The more you use [the camera], the better it is." Of the newest, the *R8*, he says "I consider [it] the best camera ever made by *Leica*.... There is something in the way this camera feels in my hand. It's like magic." Clearly, imprisonment in Cuba and the hardships he experienced afterward have not dampened Castañeda's enthusiasm. Luckily for us, he can now express it as he will. Castro's loss is our gain. 📷

SPECIAL OFFER

EXPLORING MACRO PHOTOGRAPHY

continued from page 8

When deciding on exposure, consider the actual color and tone of your subject. Light meters are designed to make a subject that has a middle tone produce that same tone on film. If your subject is lighter than that "ideal" middle tone, you should increase your exposure. If it is darker, decrease the exposure. Since you want the most depth of field, do not change your f stop when you bracket your exposure; adjust your shutter speed instead.

Consider the lighting

Lighting in close-up photographs is very different from that in ordinary ones. You have more control. By using a simple white card you can fill in shadows and give your images a soft feeling. If your subject does not move, you can take pictures of it at different times of the day. As the sun moves, the lighting will change. The picture you shoot at high noon will look very different from the one you shoot at dusk. If your subject is fast-moving, your *Leica's* TTL metering system will prove to be a real advantage. Use your flash, and the through-the-lens metering system will automatically give you the right exposure even if you are using a bellows or ring adapter.

By adding a macro lens or other specialized equipment to your *Leica* and by following the above tips, you can explore a whole new photographic horizon: one that is inches wide and full of millions of possibilities. So, take your *Leica* and go for it. 📷

EXCLUSIVE OFFER

INVEST IN A CLASSIC
EISENSTAEDT
PHOTOGRAPH

The LIFE Gallery of Photography is currently making available to *Leica* users a limited number of Alfred Eisenstaedt's images at a special price. Each 11 x 14" print is signed by the photographer and numbered as part of a limited edition. The print being offered is Egyptian Fishing Boats, Suez Canal, 1935, (above). The photograph is available at the special rate of 10% off the current retail price of \$2,000. It is accompanied by a certificate of authenticity outlining the method of production, use of the original negative, size of the edition, and other pertinent information. A copy of the photographer's last book, REMEMBRANCES, which contains many of his most famous images, is also included.

To order the "Egyptian Fishing Boats" print, make your check payable to
LIFE Gallery of Photography

Mail to: Egyptian Fishing Offer, Leica Camera Inc.
156 Ludlow Avenue, Northvale, NJ 07647

CA, FL, GA, IL, MA, MI, NJ, NY, TX, DC must include sales tax
Visa, Mastercard or American Express call 212 522-3200
or fax your order to 212 522-0328.

Price subject to change/limited time offer

This offer is also available from Leica Gallery 212 777-3051

S & S OPTIKA

ENGLEWOOD, CO.

If you want to spot a passing comet, a mountain lion, or a nesting eagle on Bar Lake, you would do well to stop at S & S Optika on your way to the Colorado hinterland. For it specializes in telescopes, spotting scopes, and the photo equipment needed to capture such outdoor moments.

Begun 24 years ago by Cathie Havens, her husband, and a partner, S & S is now run by Cathie, who calls it her "hobby out of control." The store draws from five states around for astronomy buffs alone. It also offers the equipment needed by birders, nature lovers, and backpackers. To help these customers it presents educational programs and frequently offers demonstrations for the Denver Astronomical Society, the Colorado Bird Observatory, the Colorado Wildlife Association, and the Audubon Society. These take participants to natural habitats where they can observe and photograph wildlife. With its clear nights and variety of seasons, Colorado is ideal for such activities.

The best of the best

Located in a medium-size shopping mall, S & S emphasized high-quality astronomy items from the outset. So, when they added cameras in 1983, they



brought in *Leicas*, knowing from years of personal experience how well they perform. The *Leica* is still the only 35mm camera the store offers. Says Havens in her soft-spoken way, "We were somehow able to find our niche, one we wanted to interface with. Our customers appreciate good quality." She adds that the store's motto is "Buy the best and cry only once." The *Leica* scopes, lenses, binoculars, cameras, and accessories have been well received by the growing number of nature lovers who make up the S & S clientele. As the population of the Denver area and the interest in outdoor activities has increased, so has S & S Optika's business.

It offers high-end custom color photo finishing and high-end, high-tech digital services. For rent is a black-and-white dark-room with *Leica* enlargers. Thus, the store has been able to meet the demands of its clientele for optimum quality in results. As it happens, both Cathie and her husband have been to the *Leica Akademie* in Germany. Their credentials are as solid as the services they offer.

Service with a capital "S"

S & S operates with a very small staff. But it is knowledgeable and well-trained, and customers know that what they buy has been fully checked out. Dedicated to perfection, Havens says that staff members leave no box unopened. They test every piece of equipment before releasing it to customers. "People can feel very comfortable with what they buy from us."

"Early on," she continues, "we decided to specialize at the high end of the range in optical items. This fits with our general philosophy: to offer both the best equipment and the best hands-on service we can to our clientele." 📷

S & S Optika

5174 South Broadway
Englewood, CO 80110
(303) 789-1089

PHOTOGRAPHER'S NOTES

Reflections from a Golden Land: **THAILAND**

By Joe Marvullo

Across the Pacific is a land of wonder and charm, vibrant colors and ethereal delights, jungles and mountains, beaches and castaway islands, quaint and erotic fascinations, a nation that lives for life's pleasures. An extraordinary example of Southeast Asian civilization, it is Thailand, a golden land.

Its king is His Majesty King Rama Bhumibol Adulyadej (Rama IX). An ardent photographer, he recently received a custom-made golden *Leica M6* for the celebration of his unique 50-year reign. I was there for the occasion on assignment for Japan Airlines and The Tourist Authority of Thailand (TAT).

Zen Modernism in Bangkok

Thailand's capital is Bangkok, a city where the ancient Buddhist culture and modern ways have equal influence. It is a sprawling metropolis where royal palaces and religious shrines exist side by side with wooden houses on stilts and sampans on the canals, where reflective religion and hi-tech innovations combine in an extraordinary juxtaposition of cultures. The mixture of past and present is creating a totally new force — Zen Modernism. This uniquely Thai combination infuses the present spirit of one of the newest Asian tigers, once called Siam.

As my motor launch sped through the main canal on its way to a vantage point where I could shoot the royal palace, I caught sight of a water taxi racing crazily toward us. Creating a huge wake and spraying water in sheets as it whipped by, missing us by only a few feet, it poured salt water onto my exposed equipment and film. I cursed at the taxi driver with several American epithets probably new to him, grabbed my equipment, and began wiping the water off with the lint-free towel I always carry with me. Soaking my cotton handkerchief in the distilled water the boat man carries to use on his engine, I was able to wash my two *Leica R* cameras and lenses, dry them with the towel, and keep them in working order. I cleaned the surface of each lens with lens cleaner and tissue, then sprayed the equipment with dust-off. Later, in the United States, I would have the film specially handed at a custom lab and the cameras checked at *Leica* headquarters in New Jersey to ensure that my pictures and equipment had survived the attack.

Canals everywhere

My sleek dugout glided through one of the narrow canals that radiate in every direction from Bangkok like watery veins covered by canopies of tropical growth, the

sweet-smelling gardens that clutter the water's edge. The lotus flowers that blanket the rivers are a sign of purity. My two women companions, the guide, Chuleenart, and the boat woman, Dama, were bemused at the number of shots I took as the traffic passed and we slipped smoothly from channel to channel, each with a distinct character. I was able to cover the entire panorama of what lay before me and, with a medium telephoto lens, to focus on the isolated details of the ever-changing water 'scapes and floating markets of Damnoen Saduak.

It was but one of the many canals which have been the life blood of the country for centuries. Just as Bangkok is an illuminating city colorful in its contrasts, so the canals represent their own self-contained way of life.

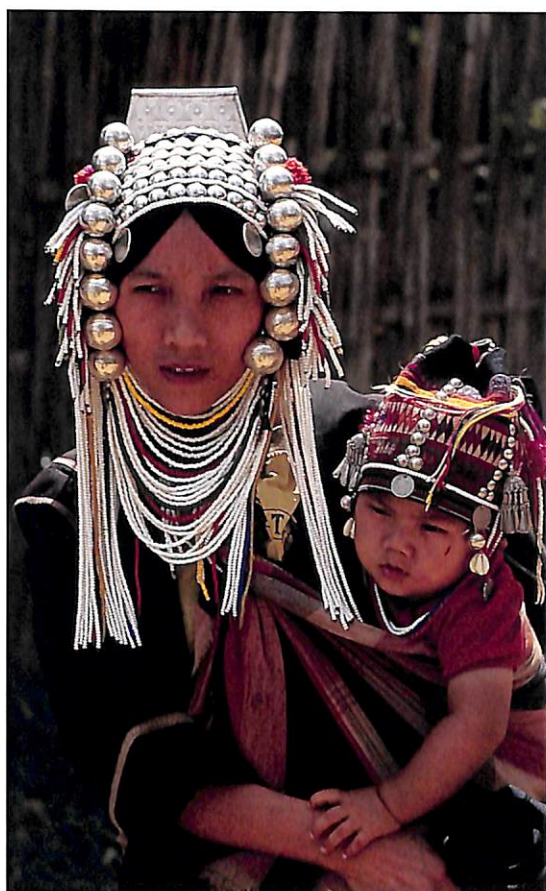
The mountainous northwest

Chiang Mai, the principal city in the mountainous northwest, has the flavor of a more provincial city. Called the "Rose of the North," it features the remnants of old city walls framed in the distance by the deep green mountains and low rolling clouds that surround the town. Tri-shaws with the men who propel them cruise the streets, criss-crossing in every direction the many motor bikes and waves of white Japanese cars. They are all part of the modern world, but the monks and country people coming to market, the shrines and craft shops along the main waterway and side streets speak of an older world that moves at a slower pace with its own dialect, cuisine, and relaxed lifestyle. The northern farmlands are rich, the women the legendary beauties of Thailand, in itself a land of beautiful women. This is a city of the arts, which are reflected in the array of local designs. The color of the light in the early morning mist bathes the surrounding countryside in subdued blues, while the scorching sun of afternoon highlights the ancient city walls in deep reds and long black shadows. The small streets, cafes, fairs, food stalls, night markets, and temples are a perfect backdrop for photographs.

When and how to go

The country as a whole is, quite simply, a photographer's paradise and a traveler's dream. Try to go in winter (November to February); it is the best season. For information, you may wish to call the TAT in New York City at (212) 432-0433, Chicago at (312) 819-3990, or Los Angeles at (213) 382-2353. 📷

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ANGEL OF BANGKOK

(upper left) taken in the magnificently decorated Wat Phra Keo in the Grand Palace complex, Bangkok. This bird-like human female is known as a Kannari. The close-focusing 19mm ultra-wide lens reproduces an extreme depth-of-field view while retaining a natural rectilinear look. The fast 2.8 Elmarit lens is ideally suited for this kind of sweeping, low-light composition.

MOTHER AND CHILD

(upper right) taken with an R7, automatic setting, and a 90mm Summicron lens, Ektachrome SW 100 film. This Akha woman and her child wear ornaments of silver hollow bells and old coins. Known for their craftsmanship with silver and bold use of colors in weaving traditional costumes, the Akha are a hill tribe living on the Kok River in northern Thailand.

BIG BUDDHA

(lower) taken with a 35mm Summicron lens with a polarizing screen, Kodak S100 film. Rotating the polarizer darkened the sky to a deeper hue while removing reflections from the golden figure. A filter added contrast to the color of the scene. The 40-foot-high Buddha is in a small monastery on a hilltop on the island of Koh Samui, which overlooks the Gulf of Siam.



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ERNST HAAS AWARD GOES TO FINE ARTS PHOTOGRAPHER

The annual Golden Light awards were presented on November 1, 1996, in New York City. The main award, named for photographer Ernst Haas, went to Mary Berridge, who received \$10,000 in cash and a *Leica* equipment grant.

Berridge was recognized for her series on the everyday lives of women with AIDS. Sponsored by *Leica*, other camera makers, and various well-known photography magazines, the award was given for the 10th year.

It provides funding and support to an up-and-coming photographer with exceptional personal vision.

Another 100 photographers were honored in this year's competition. Ray Tomaselli, vice-president of *Leica Camera Inc.*, was among those presenting the awards, which are organized and managed by The Maine Photographic Workshops. For information about the awards, call (207) 236-8581. 📷



Presenting this year's award (From left to right) Aileen Carter, program manager; Ray Tomaselli, vice-president *Leica Camera Inc.*; Mary Berridge, grant winner; and David H. Lyman, founder and director of The Maine Photographic Workshops

KAZAKH PHOTOJOURNALIST WINS MEDAL OF EXCELLENCE

Lyalya Kuznetsova won the 1997 *Leica* Medal of Excellence. In a ceremony to be held in New York City in June, the photojournalist will be recognized for her haunting images of gypsies living near her home in Kazakhstan.

Leica has cooperated for some years with the International Fund for Documentary Photography (IFDP) of *Mother Jones* magazine

in presenting the award. Of the award Ralph Hagenauer, of communications and public relations at *Leica Camera AG*, has said that it "further[s] the cause of committed photojournalism." Kuznetsova began photographing when she was recovering from the unexpected death of her young husband.

Other IFDP awards will go to

photojournalists from Iran, France, Brazil, the United States, Nigeria, China, and South Africa. The awards carry cash grants of varying values. They recognize outstanding photojournalists at a time when outlets for their work are limited. For information on the award, contact the Mother Jones IFDP in San Francisco at (415) 665-6637. 📷

Introducing **TOM LEE**

Tom Lee began photographing in 1984, when he bought a camera for a family reunion. He has been photographing ever since. His subjects range from nudes (see right) to commonplace scenes. However, there is nothing ordinary about his work, much of which has a surrealistic quality.

There is nothing ordinary about the way he uses his camera, either. A quadriplegic due to an automobile accident in 1974, he has lost the use of his legs and fingers.

After he took up photography, Lee quickly found the *Leica* range finders were suited to his needs because of their weight, balance, and design. With the addition of a flash bracket and cable release he is able to operate the camera with limited hand movement. He estimates the distance by using the tab on the focusing ring. Then, he advances the film with his chin and releases the shutter by biting on the cable. He always has two cameras set up, one for horizontal photos and the other



for vertical shots.

Lee has simplified his technique so as to be able to concentrate on the subject. Working only in black and white, he says "Most of my photographs are made with a *Leica M6* and a 50mm standard lens. Over the years I have learned that the 50mm lens corresponds to the way I see as a photographer. The standard lens allows me to get a

close-up or a long shot of my subject with the same lens." He maintains also that the dark room is important to his work. "By printing my own negatives I am able to put on paper what I see in my mind's eye when I make the exposure."

Lee works out of a studio in the emerging Paseo Arts district of Oklahoma City. There he has contact with other artists, which makes for an interaction that helps to fuel his work. The work, however, is his alone. As friend Ralph Gibson observes, Lee's pictures have great delicacy. "We see in his images a man of refined sensibility who speaks through his camera... [and] his photographs." So, while the man behind the pictures may need an introduction, the pictures really speak for themselves. 📷

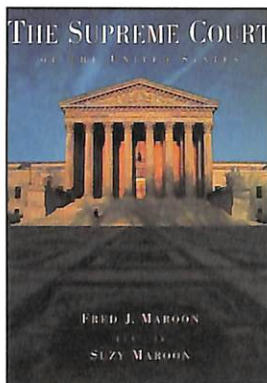
The feature is designed to give exposure to both professional and nonprofessional photographers with what they consider a compelling shot. If you have such a photograph, please send it to us at *New Faces*, c/o Leica Camera Inc., 156 Ludlow Avenue, Northvale, NJ 07647. We will be happy to consider it for publication in an upcoming issue of *LeicaView*. We welcome all your entries.

COVER TO COVER

THE SUPREME COURT OF THE UNITED STATES

by Fred J. Maroon, text by Suzy Maroon
192 pp., Thomasson-Grant & Lickle,
New York, NY, \$45.00

The Supreme Court building stands as one of the great symbols of American justice and a lasting monument to our third branch of government. Fred Maroon's remarkable photographs capture the symmetry and extensive symbolism of the colossal building, while the text provides a lively and informative history of America's highest court. The authors were given unprecedented access to the Supreme Court and the freedom to photograph rooms the public is never allowed to view. *The Supreme Court of the United States* continues a series of books that began with *The United States Capitol*. 📷

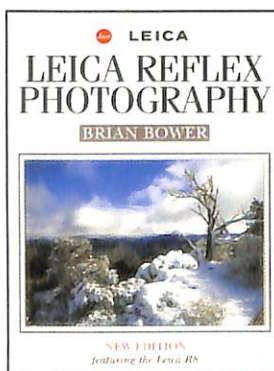


LEICA REFLEX PHOTOGRAPHY

by Brian Bower
152 pp., Newton Abbot,
Devon, England, \$24.95

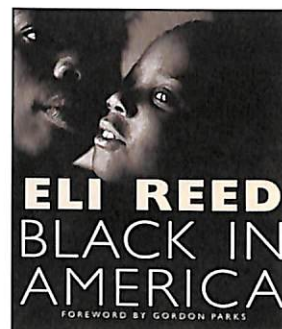
Leica lecturer and workshop teacher Brian Bower's new edition covers the *Leica R8* and all lenses and accessories which are part of this innovative camera system. With over 125 photos and line illustrations, it deals simply and accurately with all technical matters, explaining the practical applications of newly founded techniques. The book is an invaluable guide on how to make the most of every shot. As comprehensive as it is beautiful, this is a work no *Leica* owner should be without.

Available at all fine book stores and Leica Gallery, 670 Broadway, New York, NY 10012, (212) 777-3051. 📷



BLACK IN AMERICA

by Eli Reed
176pp., W. W. Norton Co.,
New York, NY
US \$29.95

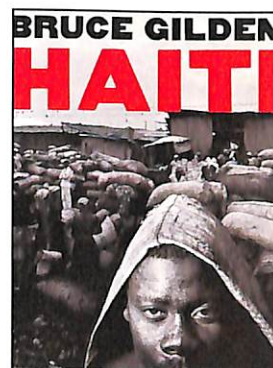


Eli Reed has been documenting the black experience in America from the time he began taking pictures. His provocative and often poignant portrait of black life in America addresses major concerns such as urban unrest, hopelessness, racism and equality. More than mere documents of events, these photographs are direct and emotionally gripping.

Available at all fine book stores. Signed copies available at Leica Gallery, 670 Broadway, New York, NY 10012, (212) 777-3051. 📷

HAITI

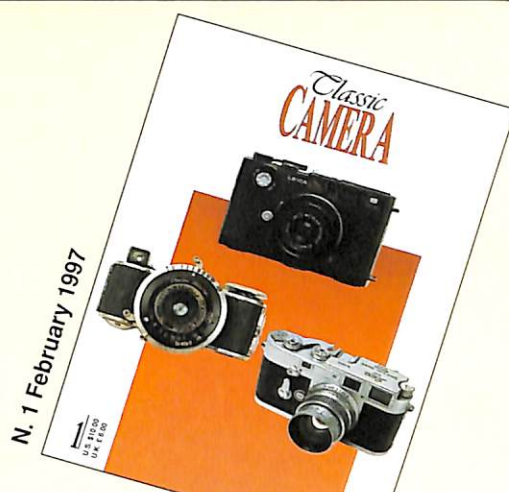
by Bruce Gilden,
text by Ian Thomson
113pp., Dewi Lewis
Publishers. Distributed in
the USA by Distributed Art
Publishers, New York, NY
\$45.00



From 1984 to 1996, Bruce Gilden took 16 trips to Haiti. His gritty black-and-white photographs depict the complexities of human existence of a people who have endured years of poverty and political oppression. Mr. Gilden's raw style is both formally dynamic and elegant. The energy and immediacy of the pictures bridges the distance between the viewer and the people of Haiti. Winner of the 1996 European Publishers Award for Photography, *Haiti* is without compromise or apology and honest in its subjectivity.

Available at all fine book stores. Signed copies of *Haiti* and Mr. Gilden's previous book, *Facing New York*, are available at Leica Gallery, 670 Broadway, New York, NY 10012, (212) 777-3051. 📷

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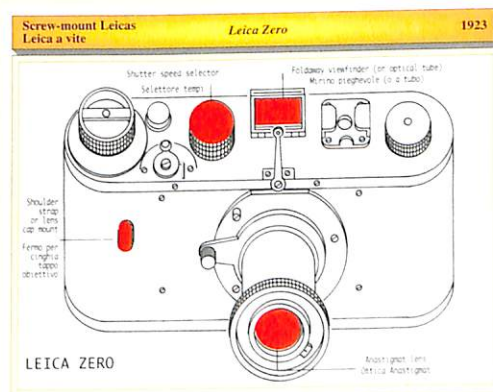
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1997 LEICA ACTIVITIES SCHEDULE

May 18 - June 14	Leica Gallery	Frank Stewart "Riffs, Rectangles, and Responses, 25 years of Photography"	New York, NY	(212) 777-3051
May 22	TAMARKIN NEW YORK	Demo/Clean and Check	New York, NY	(212) 677-8665
May 23	TAMARKIN NEW YORK	Leica Demo + Auction Viewing	New York, NY	(212) 677-8665
May 22 - 23	TAMARKIN NEW YORK	Lecture and Slide Show by award-winning photographer Constantine Manos	Gramercy Park Hotel New York, NY	(212) 677-8665
May 24	Tamarkin Photographica	Rare Camera Auction	Gramercy Park Hotel New York, NY	(212) 677-8665
May 30 - 31	Keeble & Shuchat	Demo/Clean and Check	Palo Alto, CA	(415) 327-8996
May 30 - 31	Dodd Camera	Leica Demo Day	Cleveland, OH	(216) 361-6800
June 14	The Camera Shop	Demo/Clean and Check	Bryn Mawr, PA	(610) 527-0300
June 20 - Aug. 9	Leica Gallery	Erich Hartmann: "In the Camps"	New York, NY	(212) 777-3051
June 21	Van Tuil Photo	Leica Demo Day	Erie, PA	(814) 453-6601
June 26 - 28	Viscomm West	Photo Show	Los Angeles, CA	(800) 222-0118
July 26	National Camera	Demo/Clean and Check	Golden Valley, MN	(612) 546-6831
Sept. 12 - Oct. 18	Leica Gallery	Jacques Lowe: Photographs	New York, NY	(212) 777-3051
October 5	Reed's Camera	Photo Tour of Germany/Leica Akademie	Walnut Creek, CA	(510) 934-7207
October 18	Casey's Cameras	Photo Shoot	Las Vegas, NV	(702) 736-0890
October 19	Paul's Photo	Zoo Day	Torrance, CA	(310) 375-7014
October 23 - 26	Park Square	Camera Workshop	Kennebunkport, ME	(617) 482-8356
October 23 - 26	Leica Historical Society	Annual Meeting	Charlotte, NC	(803) 884-3734
Oct. 24 - Nov. 29	Leica Gallery	Larry Towell: Photographs	New York, NY	(212) 777-3051
Oct. 30 - Nov. 1	Viscomm East	Photo Show	New York, NY	(800) 222-0118
November 7 - 9	Hunt Photo & Video	Photo Show	World Trade Center, Boston, MA	(617) 662-8822

For further information call Cindy Hahn at Leica Camera: 800-222-0118



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